



SYLLABUS

ARH 205 History of Western Art II

Instructor: Maile S. Hutterer

Language of Instruction: English

UO Credits: 4.0

Contact Hours: 40

Total Hours of Student Engagement (THSE) in all course activities: 120

LONDON, ENGLAND

COURSE DESCRIPTION

This course focuses on the major monuments, artists and artistic developments in Western Europe during the medieval and renaissance periods. Spanning the years from 400 AD to 1550 AD, the course begins with Rome's fall, and goes on to consider Rome's legacy, the rise of the Byzantine Empire, and the spread of Christianity and Islam. It continues with the flowering of Carolingian, Ottonian, Romanesque and Gothic cultures in Western Europe. The term finishes with a treatment of the Renaissance, culminating in the works of Leonardo, Raphael, Michelangelo, Holbein and Dürer.

Covering painting, sculpture, architecture, manuscript illumination and the decorative arts, the course aims to define elements of artistic style and to track the evolution of individual, regional and period styles. Students will, furthermore, examine artworks and artistic movements in the context of political, economic, religious, intellectual and social history, in an attempt to better understand the creation, function and reception of art.

COURSE OBJECTIVES

The course will highlight powerful resonances between art and society, challenging students to think critically about how art shapes and is shaped by belief systems and social structures. The course will encourage students to think about art within discrete cultural contexts, but also to consider how contact between cultures could result in the dissemination of typologies, technologies, and/or techniques.

Student Outcomes. Upon successful completion of this course, you:

- Will able to identify major artistic styles of art from late antiquity through the Renaissance

- Will understand how art shapes and is shaped by its cultural contexts
- Will be able to analyze art verbally using discipline-specific terminology
- Will be able to construct arguments using the basic conventions of academic writing
- Will have engaged meaningfully with your peers to deepen your thinking about art within historical contexts

INSTRUCTIONAL METHODOLOGY

This course includes a three-week on-site component in London combined with pre- and post-trip work. In London, class time will be divided between classroom lectures and discussions and daily site-visits to museums, galleries, and architectural monuments. Site visits, tours, and guest lectures will provide access to major works of world architecture and the most up-to-date research on these structures. Students will deeply engage London's rich architectural history, both as its own urban environment and as a repository of world heritage. Research will be synthesized in a final paper and class presentation. Students will also take a one-day excursion to Oxford and learn about the nearby city's history of design, architecture, and art. Pre-trip work will include significant historical and contextual research related to art history and student reflection. Post-travel work will include activities designed to further synthesize the students' experience and demonstrate mastery of the course's core theoretical underpinnings.

METHOD OF EVALUATION (GRADING)

Journals (pre-trip, on site)

Reading responses (pre-trip)

Formal Analysis Paper (on-site work)

Final Research Paper (on-site/in London & post-trip work)

Class participation/Attendance

COURSE OUTLINE

Before traveling to London students should read . Tansey, F. Kleiner & C. Mamiya, Gardner's Art through the Ages (Fifteenth Edition, 2016, vols. 1 & 2), chapters 8-18, pages 230-579. Students should select two different objects that reflect each of the following themes. For each theme, students should write a 100-150-word reflection about how the objects variously manifest that idea. No two objects should be from the same chapter of the textbook.

Themes:

- Art as an expression of power
- Art as a manifestation of the divine
- Art as a reflection of daily life
- Art as memorial

While in London the course will be divided into 5 thematic topics, each of which considers a different facet of art's relationship to human society. For each theme, assigned readings and classroom lectures will introduce students to the topic. Site

visits will then provide an opportunity for students to apply these foundational concepts to original works.

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PRELIMINARY SCHEDULE OF TOPICS, READINGS, AND SITE VISITS

Theme 1: Introduction to Art History

This theme provides a foundation for looking at and analyzing art. It introduces students to the method of formal analysis, one of the primary modes of inquiry for art historians. It then moves to consider the concept of “art”—how societies might value aesthetic objects and how those values might change over time. Site visits to the Sir John Soan Museum and the National Gallery will offer opportunities for student to practice formal analysis and consider the role of art through close looking and directed reflection questions.

How to look at art

Readings*: Barnet, 48-54; 78-108

Case Studies/Excursions: Sir John Soane Museum

What is the value of art?

Readings: Dutton, 448-63

Case Studies: National Gallery

Theme 2: Commemorations and Memorials

The second theme of the course looks at the relationship between art and the afterlife. We will consider various forms of commemoration from late antiquity through the Renaissance. We will discuss tombs and grave goods as sites of memory and mechanisms for maintaining connections between the dead and the living. Within this theme we will consider both elite tombs and cemeteries more generally.

Elite Burials

Readings: Binski, 8-28

Case Studies: British Museum

Cemeteries and Cities of the Dead

Readings: Ragon, 39-56

Case Studies: Covent Garden

Theme 3: Commerce and Daily Life

The third theme focuses on the daily experiences of art. We will look at approaches toward city design, the development of public spaces, and the development of commercial exchange during the Middle Ages. We will consider how the organization of urban and domestic spaces intersect with various political and social systems.

Urban Planning

Readings: Kostof (1991), 9-41

Case Studies: Museum of London; Globe Theater

Commerce and Domestic Spaces

Readings: Spufford, 228-32 and 274-76

Case Studies: Mayflower pub; Clothfair

Theme 4: Expressions of Power

The fourth theme in the course looks at art and its relationship to power. We will consider how aesthetic objects can work propagandistically to establish authority, promote an ideology, and legitimate rule.

Public Places

Readings: Hartt, 100-18
Case Studies: Guildhall Great Hall

Private Places

Readings: Spufford, 60-84
Case Studies: Tower of London

Theme 5: Manifesting the Divine

The final theme of the course will consider how art can represent the divine. We will consider different mechanisms through which images create or represent the sacred. We will trace relationships between art forms as belief systems shifted over time and place. Subthemes for this topic cover differences between the art of religious orthodoxy and heterodoxy.

Orthodoxy

Readings: Elsen, 15-34
Case Studies: Westminster Abbey, Oxford

Heterodoxy

Readings: Deleeuw, 189-200
Case Studies: London Mithraeum; Victoria and Albert Museum

*The list of readings and case studies in this outline is provisional. They may be updated/changed to accommodate museum exhibition schedules, gallery closures, access to guest lecturers, etc.

BIBLIOGRAPHY

Barnet, Sylvan. *A Short Guide to Writing about Art*. 10th ed. Short Guide Series. Upper Saddle River, N.J.: Pearson/Prentice Hall, 2011.

Binski, Paul. *Medieval Death: ritual and representation*. Ithaca: Cornell University Press, 1996.

Deleeuw, Patricia. "A Peaceful Pluralism: the Durene mithraeum, synagogue, and Christian building." In *Dura Europos: a crossroads of antiquity*. Edited by Lisa R. Brody and Gail L. Hoffman. Pages 189-200. Chestnut Hill: McMullen Museum of Art, 2011.

Dutton, Denis. "But They Don't Have Our Concept of Art." In *Arguing About Art: Contemporary Philosophical Debates*, 448-463. 3rd edition. Edited by Alex Neill and Aaron Ridley. New York: Routledge, 2007.

Elsen, Albert. "Image of Gods." In *Viewpoints: readings in Art History*, 15-34. Edited by Carole Gold Calo. Upper Saddle River: Prentice Hall, 2001.

Gardner, Helen, and Kleiner, Fred S. *Gardner's Art through the Ages*. 2 vols. Fifteenth Edition, Boston: Cengage Learning, 2015.

Hartt, Frederick. "Art and Freedom in Quattrocento Florence." In *Viewpoints: readings in Art History*, 100-118. Edited by Carole Gold Calo. Upper Saddle River: Prentice Hall, 2001.

Kostof, Spiro. *The City Shaped: urban patterns and meanings through history*. London: Bulfinch Press, 1991.

Ragon, Michel. *The Space of Death: A Study of Funerary Architecture, Decoration, and Urbanism*. Translated by Alan Sheridan. Charlottesville: University Press of Virginia, 1983.

Spufford, Paul. *Power and Profit: the merchant in medieval Europe*. London: Thames and Hudson, 2002.

Academic Misconduct

The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at researchguides.uoregon.edu/citing-plagiarism.

Prohibited Discrimination and Harassment Reporting

Any student who has experienced sexual assault, relationship violence, sex or gender-based bullying, stalking, and/or sexual harassment may seek resources and help at safe.uoregon.edu. To get help by phone, a student can also call either the UO's 24-hour hotline at 541-346-7244 [SAFE], or the non-confidential Title IX Coordinator at 541-346-8136. From the SAFE website, students may also connect to Callisto, a confidential, third-party reporting site that is not a part of the university.

Students experiencing any other form of prohibited discrimination or harassment can find information at respect.uoregon.edu or aaeo.uoregon.edu or contact the non-confidential AAEO office at 541-346-3123 or the Dean of Students Office at 541-346-3216 for help. As UO policy has different reporting requirements based on the nature of the reported harassment or discrimination, additional information about reporting requirements for discrimination or harassment unrelated to sexual assault, relationship violence, sex or gender based bullying, stalking, and/or sexual harassment is available at [Discrimination & Harassment](#).

The instructor of this class, as a Student Directed Employee, will direct students who disclose sexual harassment or sexual violence to resources that can help and will only report the information shared to the university administration when the student requests that the information be reported (unless someone is in imminent risk of serious harm or a minor). The instructor of this class is required to report all other forms of prohibited discrimination or harassment to the university administration. Specific details about confidentiality of information and reporting obligations of employees can be found at titleix.uoregon.edu.

Mandatory Reporting of Child Abuse

UO employees, including faculty, staff, and GEs, are mandatory reporters of child abuse. This statement is to advise you that your disclosure of information about child abuse to a UO employee may trigger the UO employee's duty to report that information to the designated authorities. Please refer to the following links for detailed information about mandatory reporting: [Mandatory Reporting of Child Abuse and Neglect](#).

Students with Disabilities

The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 360 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.